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ART~IN~TRADES CLUB



Year Book 1924



ART-IN-TRADES CLUB BUILDING, 34 EAST 38th STREET,
NEW YORK

YEAR BOOK

OF THE

ART-IN-TRADES CLUB

OF NEW YORK

THIRD
ANNUAL EXHIBITION

Waldorf-Astoria
Thirty-fourth Street and Fifth Avenue
From October 20 to November 13, Inclusive
MCMXXIV





TWO VIEWS OF THE LIBRARY OF THE ART-IN-TRADES CLUB, THIRTY-FOUR EAST THIRTY-EIGHTH STREET. THE COLOR SCHEME IS ANTIQUE GREEN AND GOLDEN BROWN. JAPANESE PRINTS GIVE DISTINCTION AND CHARACTER TO THE WALLS AND PRINTED LINENS, IN BURNT-ORANGE TONES, AT THE WINDOW AND AS LOOSE COVERS ON THE UPHOLSTERED CHAIRS, ADD A LIVELY NOTE OF COLOR

AN OUTLINE HISTORY *of the* ART-IN-TRADES CLUB

THE INCREASING KNOWLEDGE of what constitutes a truly beautiful and artistic home has led to higher requirements in decorating and furnishing on the part of the American public. Our great wealth has made possible the gratification of more discriminating tastes. About twenty years ago the large numbers of our people who journeyed abroad began to bring back with them a better sense of artistic values which was, in turn, diffused among their friends. To meet this new requirement on the part of the public, the designer, manufacturer, and artisan began to realize the desirability—and, in fact, the necessity—of a more exact knowledge of what is correct artistically and historically in interior decoration and home furnishings.

To acquire this artistic equipment through experience alone is both a slow and costly process.

To meet a demand from those working in the applied arts there was organized in New York City, in October, 1902, at the West Side Y. M. C. A., by Wm. Sloane Coffin and with Frank Alvah Parsons as director and lecturer, an evening course of instruction in the principles of color and form. A year later a second course in historic ornament and period decoration was added.

In these courses the practical application of artistic principles was emphasized with the idea of making the instruction of immediate commercial utility as well as broadly cultural.

The success of these courses was assured from their inception. Attendance constantly increased, including many prominent in the art trades, and the foremost establishments in the city quickly recognized the value of this work and freely supplied decorative material for experimental study.

Under such leadership a marked *esprit de corps* developed which at first manifested itself in a yearly dinner to Mr. Parsons. These occasional meetings or dinners soon proved inadequate to satisfy the growing enthusiasm of the members of these classes and in 1906 a permanent club was organized, including others of kindred interests. The name taken was the "Art-in-Trades Club" and its objects were as follows:

"To bring into association men engaged in or interested in the Arts and Art Trades for mutual advancement and study; to study the principles of art as applied to trades connected with the decoration and furnishing of buildings; to harmonize commercial activity with the growing art tendencies of the present time; to foster feeling and taste for art expression in general; and to strengthen the natural bond between those thus allied by fellowship and a community of interests."

That a keen interest in this movement was not confined to those primarily engaged in the making of useful and beautiful objects is evidenced by the words of an honored member of the Club, the late Sir Caspar Purdon Clarke, Director of the Metropolitan Museum of Art, who said: "In the great institution in which I was trained and in which I passed forty-three years of my life, the purpose of its founders was to assert the dignity of living art in the various manufactures dependent upon designers, and also to obtain recognition for such men as being artists quite as much as others whose claim to the title rested upon their knowledge and power of delineation of nature and human incident on paper, canvas, or in sculptured stone."

Dr. James Parton Haney, Director of Art in the Public Schools of New York, early became an intensive worker in the Club and summarized the educator's point of view by saying: "In the work of your organization I have a profound interest. Every element making for the development of an appreciative public and a merchant-middleman highly trained in things artistic should be encouraged. Only through this development can there come to be a demand for the finest and best products of the craftsman's skill. To this great work your organization is giving important aid. It cannot but command the interest of everyone anxious to see the growth of our people in artistic knowledge and power."

The yearly program offered to members of this Club has been varied, stimulating and highly instructive.

Lectures and demonstrations by men expert in their vocations have provided a wealth of material for serious consideration and much in the world of the fine and applied arts has been placed before the members.

Through group action it has been possible to take advantage of many opportunities for study and investigation that would not be available to the individual.

In 1916 a weekly series of "Round Tables" were inaugurated with a speaker at each of the meetings, whose presentation of the topic was followed by an open discussion. These were found to be of such marked value that they have been made a permanent feature of the yearly program.

Each year there has been prepared a course of stated lectures or practical talks given at the Club quarters museums, factories, or sales establishments, all being of vital interest to the membership.

A random selection of a few of the hundreds given will illustrate the extent of the ground covered: Chines,

Art; The Earlier Weaves of Textiles; Colonial Interiors of Old Salem; Period Styles in the Modern Home; Making Chinese and English Lacquered Furniture; The Relation of Paintings to Interior Decoration; The Selection of Woods and Methods of Cabinet Making; Hand Block-Printed Wallpapers; The Practical Use of Small Sculpture in Interior Decoration; The Lighting of Residences; Stained Glass; Antique Furniture and Woodwork; Tapestry Weaving; Books on Decorative and Applied Arts; and Arms and Armor.

The membership of the Club embraces those directly engaged in or interested in the art trades and includes architects, craftsmen, decorators, designers, educators, manufacturers of objects in glass, leather, metals, stone, textiles, wood, etc., museum representatives, painters, sculptors, and writers.

Many of these are men of international reputation in their respective fields and they bring to the Club a first-hand and discriminating knowledge of that which is new or worth while in the world of art or industry.

Above all it is the studied endeavor of the Club to help the young man, to enlarge his field of vision, and to bring him into direct and cordial relation with those of longer experience.

In this short history it is impossible to name the many who have made this Club the living thing that it is. Such a list would be a roster of those who, beside their club activities, are doing vital work as members of the staffs of the great museums of the city, directors of art schools, and members of the many important civic, artistic, and scientific bodies active for a better America.

In addition to the informative lectures, members have enjoyed, through the courtesy of their owners, many pleasurable visits to magnificent homes and estates in and about New York City. Among these may be mentioned the two visits to the homes and art galleries of Henry C. Frick of New York City; the home of Mrs. E. A. Harriman at Arden, N. Y.; "Darlington," the estate of Emerson McMillan at Mahwah, N. J.; "Laurelton Hall," the property of Louis C. Tiffany at Locust Valley, L. I.; the studio of Wm. De Leftwich Dodge, at Stony Brook, L. I.; and the Gothic Cloisters of George Grey Barnard, New York City.

Memorable visits to establishments include one to the Cheney Mills at South Manchester, Conn., where the Club was shown the manufacture of silk from the unwinding of the cocoon to all forms of the finished product, a series of visits to the factory of Schmieg & Co., New York City, with demonstrations of cabinet making, wood carving, marquetry, and finishing and a visit to the studio of Frederick Lamb, New York, to see the making of stained glass windows.

The Club has been in active co-operation with the Metropolitan Museum of Art, Cooper Union, New York University, the American Federation of Arts at Washington, D. C., and other institutions.

In 1915, at the request of the American Federation of Arts, a traveling exhibit was prepared by the Club illustrating "The Fundamental Principles of Art as Related to Interior Decoration and Furnishing." This exhibition, after having been shown at the Metropolitan Museum of Art, was sent throughout the country. The Federation reported this exhibit as being received with the greatest amount of interest, appreciation and enthusiasm.

At the Annual Exhibition of American Industrial Art, held at the Metropolitan Museum of Art for the past few years, many of the objects shown are the work of members of the Art-in-Trades Club. It has been our endeavor to aid in furthering the wise and liberal educational policy of the Museum, both as an organization and by contributions of individual members.

In 1922, the Art-in-Trades Club, co-operating with the Metropolitan Museum of Art and New York University, acted as underwriter to the extent of $5,000 to establish a course of sixty lectures on decoration and furnishings which was given at the Museum under the able direction of Prof. Fiske Kimball. Ten of these lectures were given by members of the Art-in-Trades Club.

This course, open both to the public and to those engaged professionally, aroused such keen interest that it at once became self-supporting and during the past year it has proved its value to many engaged in the art trades as well as those attending for cultural purposes.

Co-operating with the School Arts League of New York, nearly one hundred bronze medals given by the Club are awarded annually to the pupils of the New York City High Schools for proficiency in first-year work.

Among the most enjoyable social functions of the Club have been the dinners held annually since 1906. At these dinners speakers of prominence here and abroad have pointed the way to better things or taken us to task for our shortcomings, and so cogent and pointed have some of these speakers been that even after the lapse of many years their words are still echoed in the club rooms.

Club quarters were first established in 1906 at the West Side Y. M. C. A. and remained there for several years. Since that time they have, for various periods, been located at the National Arts Club, the Architectural League, and the establishment of Lenygon & Morant.

In 1916, the Club leased and furnished quarters at 11 East 44th Street, New York, which it maintained until after our country's entrance into the World War. During this period the Club's educational activities were curtailed and the entire membership individually and collectively devoted itself to the service of our men abroad.

In 1923, through the intensive efforts of our President, Harry Wearne, Wm. Sloane Coffin, Phillip Hiss, Lewis W. Hyde, and others, the Club purchased the premises at 34 East 38th Street, New York City, and established a permanent club house therein.

Through the generosity of many members the larger part of the furnishings were donated in an aggregate sum amounting to many thousands of dollars and the Club now has a completely equipped and comfortable home. Here one finds a spacious lecture hall, dining room, library, committee rooms, and fourteen furnished bedrooms for members resident at the Club.

Wholesome meals are furnished and many meet here daily to enjoy a social luncheon hour.

After much careful consideration the Club opened to the public the first of a series of exhibitions of Interior Decorative Art on September 26, 1922, at the Waldorf-Astoria Hotel, New York City, and as evidenced by the many favorable criticisms on the part of the public and the press, they have been declared a decided success. At these exhibitions, completely furnished rooms, shown by the leaders in the fields of interior decoration, have been placed on view.

Historic rooms from England and France, rare antiques, the finest objects of modern craftsmanship, both in original design and reproductive, have been presented in their proper environment to thousands of visitors who give unstinted praise to a movement of this kind, and who express a fervent hope that such events can be held at reasonably frequent intervals.

Another phase illustrating the educational value of this exhibition has been the Craftsman's Workshop, where actual work is carried on in the various departments of the decorative arts. Here have been seen the wood carver in action, the tapestry weaver at the hand-loom, the needle-point worker with the design before her and the pattern growing under her skillful fingers, a master of polychrome and gilding at work on jewel boxes, an illuminator bending over his parchment doing exquisite lettering in gold and colors. Here, too, will be found the modeler with skillful hand and keen eye who is creating some beautiful form of decoration, and also the marquetry cutter who, with infinite patience, decorates fine furniture.

The public has shown itself eager for knowledge concerning the problems that are solved in these exhibitions. Through the schools, the magazines, and the daily press this information is being spread by means of the written word, but here the opportunity is offered all to see these fine examples of design and workmanship assembled in relation to each other and made part of an individual scheme.

Beauty and fitness, honesty of material and craftsmanship, are the criteria by which these individual exhibits must be judged, and one hopes that the Third Annual Exhibition of 1924, before its close, will have answered a few of the questions that might have been propounded by Kipling's "small person" who daily asked

"One million Hows, two million Wheres and seven million Whys."



DOOR OF SELECTED ENGLISH ANTIQUE GLASSES REINFORCED WITH HEAVY STEEL.
THE DESIGN IS WROUGHT IN TIN AND LEAD



PAINTED WINDOW CONSISTING OF NINE LIGHTS IN THE DINING ROOM OF THE ART-IN-TRADES CLUB, SOUTH ELEVATION. THE BACKGROUND OF THE FIELD IS PAINTED IN ENAMELS, TO SOFTEN THE GLARE OF THE SUN, WITH A FREE-HAND GLAZING OF LEAD, ON WHICH ARE SIX SMALL FIGURES. BEGINNING FROM LEFT TO RIGHT, A BAGPIPE PLAYER, A FALCONER, A HUNTSMAN, BOWMAN, ANOTHER FALCONER AND MUSICIAN. THE TOP CENTER CONTAINS A MEDALLION WITH THE MOTTO "CUILIBET IN ARTE SUA CREDENDUM EST". THE TWO OTHER UPPER MEDALLIONS CONTAIN MOUNTED HUNTSMEN

THE WINDOW AND THE DOOR ILLUSTRATED ON THE OPPOSITE PAGE WERE DESIGNED AND EXECUTED BY G. OWEN BONAWIT, INC., AND GENEROUSLY DONATED TO THE ART-IN-TRADES CLUB

THE ILLUSTRATIONS ON THE FOLLOWING TEN PAGES SHOW A NUMBER OF THE INTERIORS WHICH FORMED AN IMPORTANT PART OF THE SECOND ANNUAL EXHIBITION OF THE ART-IN-TRADES CLUB—1923



ON THIS AND THE FOLLOWING TWO PAGES ARE SHOWN THREE VIEWS OF THE TRULY REMARKABLE EXHIBIT FEATURED BY P. W. FRENCH & COMPANY IN THE SECOND ANNUAL EXHIBITION OF THE ART-IN-TRADES CLUB.—1923

THESE ROOMS, BECAUSE OF THEIR WONDERFUL CHARACTER, THE RARE DECORATIVE BEAUTY AND THEIR HISTORICAL ASSOCIATIONS, WERE ESPECIALLY INTERESTING TO EVERY ONE WHO ATTENDED THE EXHIBITION

ABOVE IS SHOWN THE PROVINCIAL LOUIS XVI DINING ROOM WHICH OPENED DIRECTLY FROM THE LARGE TUDOR LIVING ROOM ILLUSTRATED ON THE FOLLOWING PAGES, AND WHICH IN TYPE WAS A PERFECT GEM. IT WAS PANELED IN PINE AND PAINTED IN GREEN, AND WAS PECULIARLY CHARMING IN ITS SIMPLICITY AND SOFT COLORING. ITS ANTIQUITY WAS AUTHENTICATED

ON THE FOLLOWING TWO PAGES ARE ILLUSTRATED TWO VIEWS OF THE TUDOR LIVING ROOM, THE MOST IMPORTANT WORK IN THE EXHIBITION

THIS DELIGHTFUL ROOM, MIRRORING ALL THE CHARM AND BEAUTY WHICH DISTINGUISHES THE GREAT ENGLISH PERIOD OF OAK, WAS CORRECT IN EVERY DETAIL, AND WAS APPOINTED, AS MAY BE OBSERVED, WITH A GREAT WEALTH OF GENUINE ANTIQUE FURNITURE



TUDOR LIVING ROOM, SHOWN BY P. W. FRENCH & CO., IN THE SECOND ANNUAL EXHIBITION



ANOTHER VIEW OF THE TUDOR ROOM SHOWN BY P. W. FRENCH & CO.,
IN THE SECOND ANNUAL EXHIBITION



MODERN ROOM—VIENNESE, SHOWN BY JOSEF URBAN
AT THE SECOND ANNUAL EXHIBITION



LATE CHIPPENDALE WITHDRAWING ROOM BY W. & J. SLOANE, SHOWN IN THE SECOND ANNUAL EXHIBITION



ENGLISH RECEPTION ROOM
H. J. VAN WINSUM & J. WEYMER, 1923 EXHIBITION



ENGLISH FORMAL HALL
E. A. BELMONT, AT THE SECOND ANNUAL EXHIBITION



ITALIAN FORMAL HALL
THE HUTMAN-GARDNER CO.
AT THE SECOND ANNUAL EXHIBITION



LIVING ROOM-DINING ROOM COMBINATION
ARTHUR YULE
AT THE SECOND ANNUAL EXHIBITION



XVIII CENTURY EARLY AMERICAN BEDROOM, SHOWN BY ERSKINE-DANFORTH CORP., AT THE SECOND ANNUAL EXHIBITION



VIEW SHOWING PART OF CRAFTSMEN'S WORKSHOP AT THE SECOND ANNUAL EXHIBITION

THE two following pages are dedicated to illustrations of the work of WILLIAM LAUREL HARRIS, shown in our Exhibition of 1923.

Since that time, not only the Art-in-Trades Club, but the entire Industrial Arts movement in America, has suffered an irreparable loss in the passing of this true gentleman, this great artist and teacher, this fellow-craftsman, this good comrade and devoted friend.

In his unselfish participation, he contributed largely to the success of our two previous Exhibitions.

He gave freely of all he had, and by his lovable disposition endeared himself to every one of us.



SPANISH COLONIAL RECEPTION ROOM BY WILLIAM LAUREL HARRIS
SHOWN AT THE SECOND ANNUAL EXHIBITION—1923



SPANISH COLONIAL PATIO BY WILLIAM LAUREL HARRIS
SHOWN AT THE SECOND ANNUAL EXHIBITION—1923



VIEW OF SPANISH RECEPTION ROOM BY WILLIAM LAUREL HARRIS SHOWN IN THE SECOND ANNUAL EXHIBITION OF THE ART-IN-TRADES CLUB—1923

ART-IN-TRADES CLUB OF NEW YORK

THE Art-in-Trades Club was organized in April, 1906. Its objects are: To bring together for mutual advancement and study men who are engaged or interested in the arts and art trades; To study the principles of art as applied to trades connected with the decoration and furnishing of buildings; To harmonize commercial activity with the growing art tendencies of the present time; To encourage feeling and taste for art expression in general; To strengthen the bond among those thus allied by good fellowship and a community of interests.—*From the Club's Constitution.*

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THIRD ANNUAL EXHIBITION OF THE ART-IN-TRADES CLUB

- 1924 -

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THE FOLLOWING ILLUSTRATIONS PICTURE DECORATIVE SCHEMES AND FINE CRAFTSMANSHIP, SOME OF THESE BEING SHOWN IN THE ART-IN-TRADES CLUB EXHIBITION OF 1924, AND OTHERS ILLUSTRATING IMPORTANT ACHIEVEMENTS IN THE FIELD OF DECORATIVE ARTS





THE ILLUSTRATION ON OPPOSITE PAGE SHOWS TAPESTRY PANEL INSPIRED BY THE XVIII CENTURY FRENCH. IT IS A FAITHFUL INTERPRETATION OF THAT PERIOD

THE TAPESTRY PANEL ABOVE WAS INSPIRED BY EXAMPLES OF THE SAME PERIOD SHOWING A MORE MODERN SPIRIT AND FREEDOM. BOTH ARE RECENT EXAMPLES DESIGNED AND EXECUTED BY THE EDGEWATER TAPESTRY LOOMS



SUN ROOM
EXECUTED BY HISS & WEEKS, FOR VINCENT MULFORD, MONTCLAIR, N. J.



GREAT HALL
EXECUTED BY HISS & WEEKS, FOR MRS. H. R. REA, SEWICKLEY, PA.



DINING ROOM DONE IN THE SPANISH STYLE WITH CHARACTERISTIC WALLS, FLOOR AND CEILING IN THE HOME OF THOMAS H. INCE, THE MOTION PICTURE PRODUCER



AN INTERESTINGLY DECORATED WRITING ROOM IN A CHICAGO HOTEL CALLED THE SHIP-ROOM, THE DECORATIVE SCHEME BEING BUILT AROUND A SHIP MODEL SEEN AT THE LEFT—DRAPERIES FEATURE A DESIGN OF OLD ENGLISH SHIPS



THE ENTRESOL AND FOYER OF THE RESIDENT STUDIO OF RAYMOND ANTHONY COURT, INC., NEW YORK

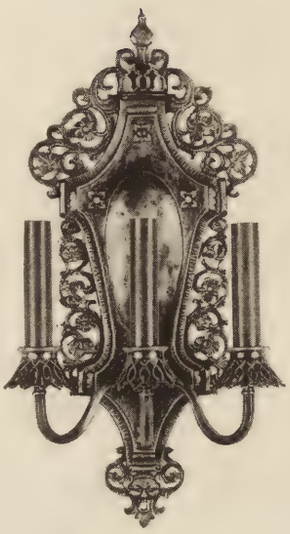




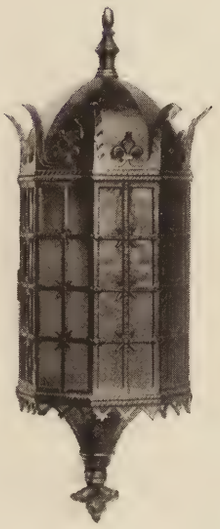
ROYAL SENNA KURD RUG—18th CENTURY "KURDISTAN," KENT-COSTIKYAN



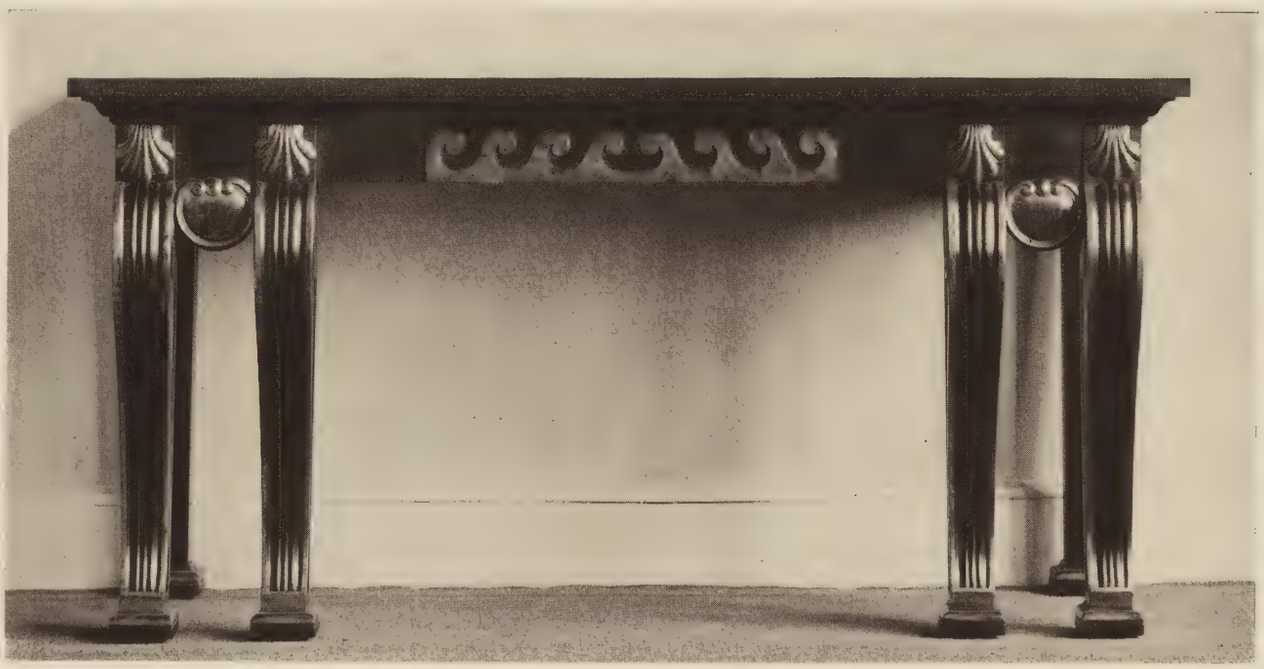
VERY RARE ANTIQUE CHINESE RUG, KENT-COSTIKYAN







SCONCE, LANTERN AND BOWL WITH SOLID BRONZE BASE, THE WORK OF OSCAR BACH, CRAFTSMAN IN METAL



MAHOGANY CONSOLE TABLE DESIGNED AND MADE BY SCHMIEG-HUNGATE & KOTZIAN, INC., NEW YORK



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ANTIQUE CHINESE RUG SOLD TO J. PIERPONT MORGAN, ESQ., BY COSTIKYAN & CO.
NOW EXHIBITED AT THE METROPOLITIAN MUSEUM OF ART, NEW YORK CITY



ORIGINAL CARTOON OF "MONTAGUE HOUSE"
FOR HAND-BLOCKED LINEN BY HARRY WEARNE



PANELLED OAK ROOM INSTALLED IN AN APARTMENT BY FRANK PARTRIDGE



DINING ROOM BY COLBY DECORATING CO., INC. FURNITURE BY THE SHAW FURNITURE CO.



CORNER OF READING ROOM ON THE LEVIATHAN
FURNITURE BY THE CRSENIGO CO.



AN ATTRACTIVE LIVING ROOM SUCCESSFULLY COMBINING IN ITS TREATMENT SEVERAL DIFFERENT PERIODS
THE WORK OF E. A. BELMONT



OLD SPANISH DESIGN ADAPTED BY PERSIAN RUG MANUFACTORY OF NEW YORK AND WOVEN IN THE OLD ALPUJANA WEAVE IN SPAIN



AN ALPUJANA RUG, DESIGNED AND EXECUTED IN SPAIN BY THE PERSIAN RUG MANUFACTORY, NEW YORK



COMMODE OF THE QUEEN ANNE PERIOD BY THE BRISTOL COMPANY, NEW YORK



HAND-WROUGHT GRILLE FORGED IN SILVER, COPPER AND IRON FOR B. F. JONES, JR.,
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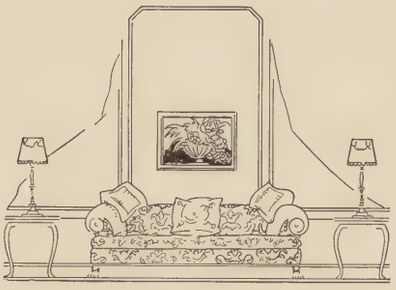
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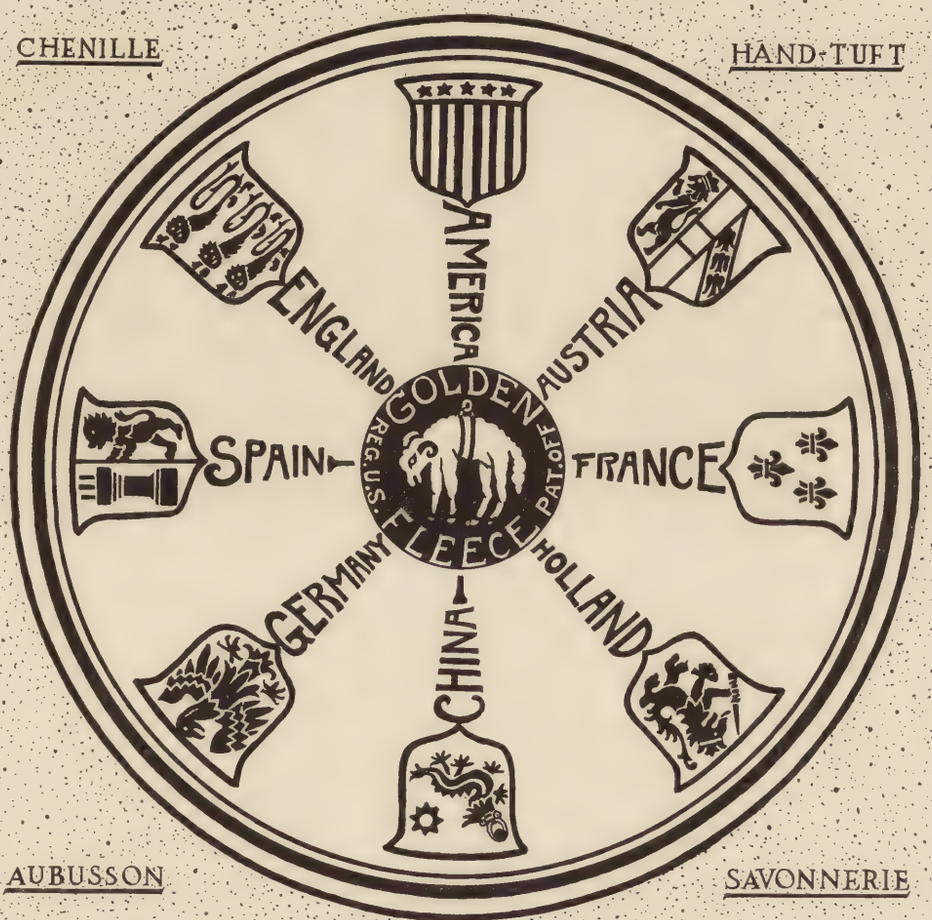
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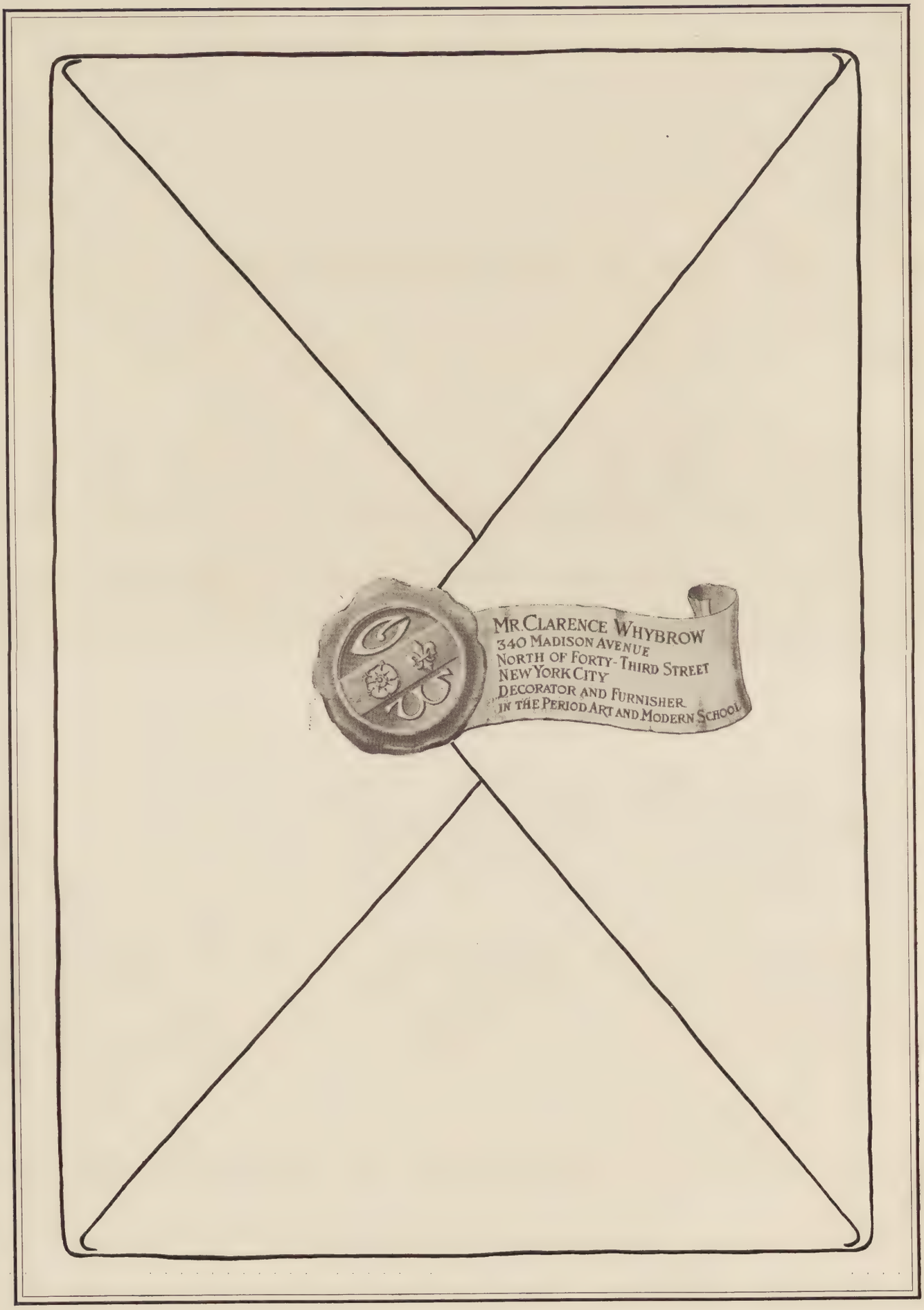


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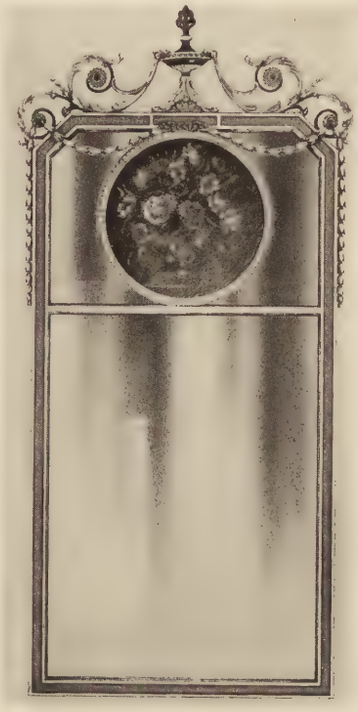
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